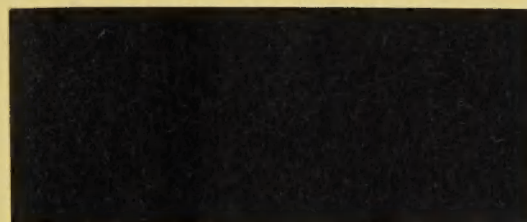


**MAURICE RAVEL**

**MA MERE L'OYE**

**CINQ PIECES ENFANTINES**



**TRANSCRIPTION POUR PIANO SEUL**

**EDITIONS DURAND & C<sup>ie</sup>**



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**TRANSCRIPTION POUR PIANO SEUL**

**EDITIONS DURAND & C<sup>ie</sup>, PARIS**

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# MA MÈRE L'OYE

## 5 PIÈCES ENFANTINES



Transcription pour Piano à 2 mains

par JACQUES CHARLOT

MAURICE RAVEL

### I. - Pavane de la Belle au bois dormant.

Lent ♩ = 58

PIANO



## II.. Petit Poucet.

*Il croyait trouver aisément son chemin par le moyen de son pain qu'il avait semé partout où il avait passé; mais il fut bien surpris lorsqu'il ne put retrouver une seule miette: les oiseaux étaient venus qui avaient tout mangé. (Ch. Perrault.)*

Très modéré ♩ = 66

*un peu en dehors et bien expressif.*

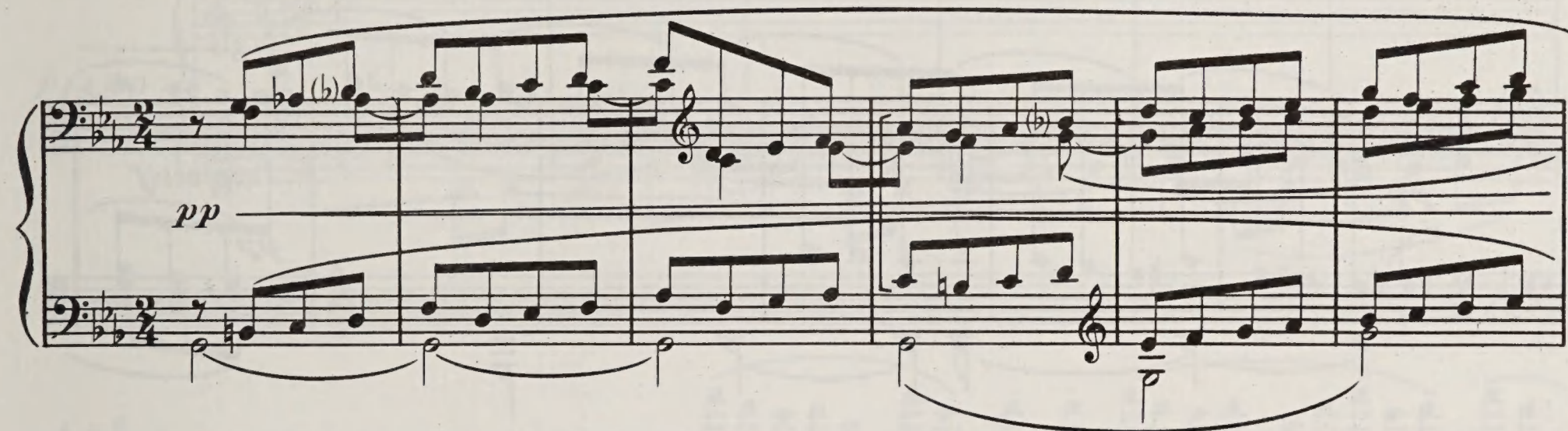
PIANO

The musical score is written for piano and consists of four systems of music. The key signature is B-flat major (two flats). The time signature changes throughout the piece: 2/4, 3/4, 4/4, 5/4, and 3/4. The dynamics are marked as *pp* (pianissimo), *m.d.* (mezzo-dolce), *p* (piano), and *mf* (mezzo-forte). The tempo is marked 'Très modéré' with a quarter note equal to 66 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (e.g., '3' for a triplet). The word 'PIANO' is written to the left of the first system. The final system ends with a double bar line and a repeat sign.






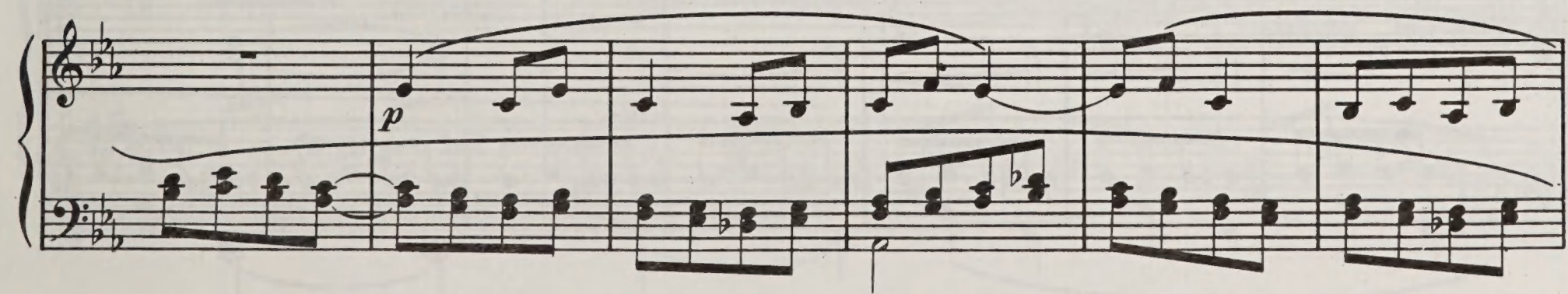
First system of musical notation. The treble staff begins with a piano (*pp*) dynamic marking. The music is in 3/4 time and features a melodic line with a flat (b) and a bass line with a flat (b). The system concludes with a fermata over a half note in the bass.



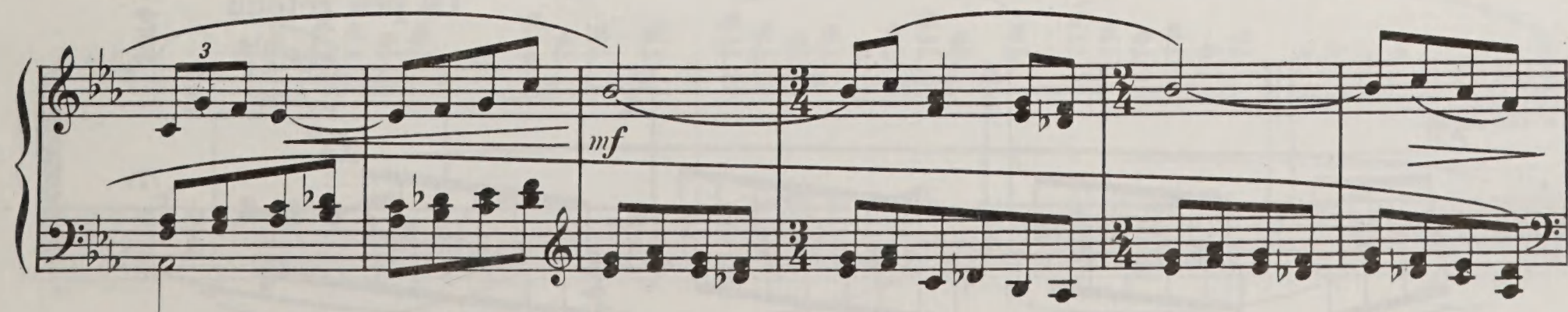
Second system of musical notation. The treble staff begins with a piano (*pp*) dynamic marking. The music continues in 3/4 time, featuring a melodic line with a flat (b) and a bass line with a flat (b). The system concludes with a fermata over a half note in the bass.



Third system of musical notation. The treble staff begins with a forte (*f*) dynamic marking and the instruction *très expressif*. The music is in 3/4 time and features a melodic line with a flat (b) and a bass line with a flat (b). The system concludes with a fermata over a half note in the bass.



Fourth system of musical notation. The treble staff begins with a piano (*p*) dynamic marking. The music is in 3/4 time and features a melodic line with a flat (b) and a bass line with a flat (b). The system concludes with a fermata over a half note in the bass.



Fifth system of musical notation. The treble staff begins with a mezzo-forte (*mf*) dynamic marking. The music is in 3/4 time and features a melodic line with a flat (b) and a bass line with a flat (b). The system concludes with a fermata over a half note in the bass.



The image shows a page from a musical score for 'L'Allegretto' by Franz Schubert, Op. 137, No. 3. The score is written for piano (pp) and is in 2/4 time. The key signature is B-flat major (two flats). The music is characterized by a light, playful melody in the treble staff and a simple, rhythmic accompaniment in the bass staff. The tempo is marked 'L'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings. The piece is in a single system, with a repeat sign at the end. The overall mood is cheerful and elegant.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part consists of two staves, both in 3/4 time. The key signature has two flats (B-flat and E-flat). The melody is written in the upper staff, and the accompaniment is in the lower staff. The melody features a series of eighth and sixteenth notes, with a prominent eighth-note pattern in the first two measures. The accompaniment consists of chords and moving lines. The score includes a repeat sign with a first ending bracket and a second ending bracket. The lyrics "The Rose Tree" are written below the piano part, and the words "The Rose Tree" are written below the melody.

A musical score for a piano piece. The score is written on two staves, treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment features a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The piece ends with a final chord in the bass staff.

Un peu retenu

pp

pp

© 1915

©



### III.. Laideronnette, Impératrice des Pagodes .

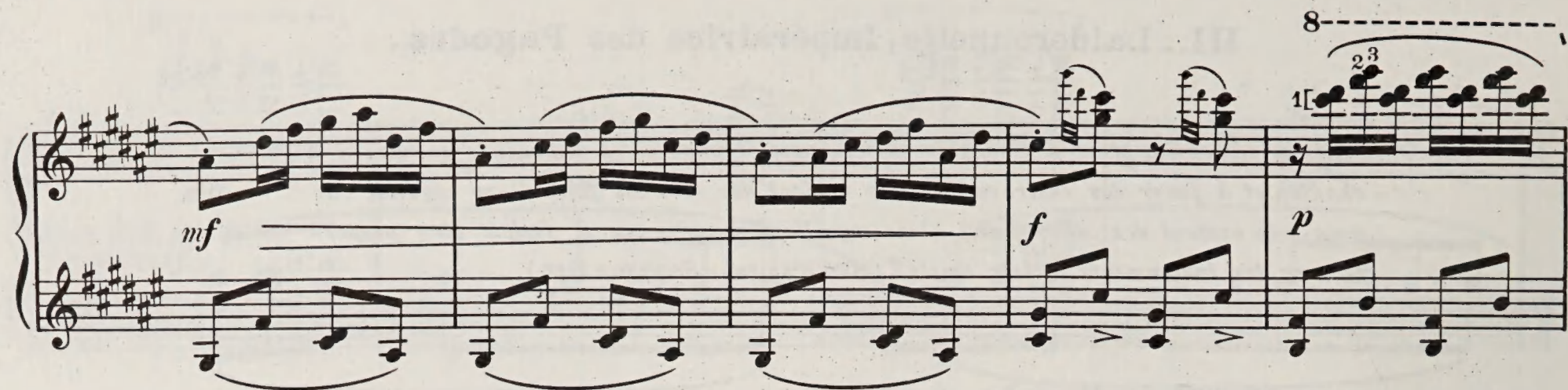
*Elle se déshabilla et se mit dans le bain. Aussitôt pagodes et pagodines se mirent à chanter et à jouer des instruments: tels avaient des théorbes faits d'une coquille de noix; tels avaient des violes faites d'une coquille d'amande; car il fallait bien proportionner les instruments à leur taille. (M<sup>me</sup> d'Aulnoy: Serpentin Vert)*

Mouv<sup>t</sup> de Marche ♩ = 116

PIANO

The musical score is written for piano in 2/4 time. It begins with a treble and bass staff. The key signature has five sharps (F#, C#, G#, D#, A#). The tempo is marked 'Mouv<sup>t</sup> de Marche' with a quarter note equal to 116 beats per minute. The first system includes the dynamic markings 'pp' (pianissimo) and 'm.d.' (mezzo-forte). The music consists of rhythmic patterns using eighth and sixteenth notes, often beamed together, with various articulations and phrasing slurs.

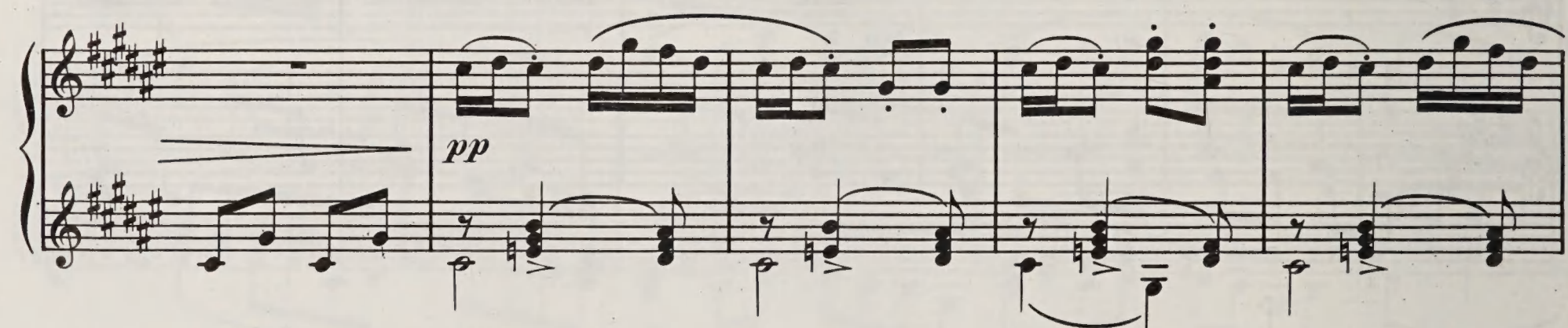





First system of musical notation. The key signature is three sharps (F#, C#, G#). The first staff (treble clef) begins with a *mf* dynamic and features a series of eighth-note chords. The second staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The system concludes with a measure marked *f* in the first staff and *p* in the second staff, followed by a measure with a triplet of eighth notes in the first staff, indicated by a bracket and the number 3.



Second system of musical notation. The first staff (treble clef) begins with a *f* dynamic and features a series of eighth-note chords. The second staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The system concludes with a measure marked *p* in the first staff and *f* in the second staff, followed by a measure with a triplet of eighth notes in the first staff, indicated by a bracket and the number 3.



Third system of musical notation. The first staff (treble clef) begins with a *pp* dynamic and features a series of eighth-note chords. The second staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The system concludes with a measure marked *p* in the first staff and *mf* in the second staff, followed by a measure with a triplet of eighth notes in the first staff, indicated by a bracket and the number 3.



Fourth system of musical notation. The first staff (treble clef) begins with a *p* dynamic and features a series of eighth-note chords. The second staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The system concludes with a measure marked *mf* in the first staff and *mf* in the second staff, followed by a measure with a triplet of eighth notes in the first staff, indicated by a bracket and the number 3.



Fifth system of musical notation. The first staff (treble clef) begins with a *p* dynamic and features a series of eighth-note chords. The second staff (bass clef) provides a harmonic accompaniment with eighth-note chords. The system concludes with a measure marked *mf* in the first staff and *mf* in the second staff, followed by a measure with a triplet of eighth notes in the first staff, indicated by a bracket and the number 3.



The first system of musical notation consists of five measures. The treble clef staff contains a continuous eighth-note melody. The bass clef staff features a harmonic accompaniment with chords and single notes, including a '2' marking above a note in the second measure.

The second system of musical notation consists of five measures. The treble clef staff continues the eighth-note melody, with a 'glissando' marking and a rapid scale-like passage in the final measure. The bass clef staff has a 'p' (piano) dynamic marking in the fourth measure and a 'Ped.' (pedal) marking below the staff in the fifth measure. An asterisk (\*) is placed below the final measure.

The third system of musical notation consists of five measures. The treble clef staff features a sixteenth-note melody. The bass clef staff has a 'pp' (pianissimo) dynamic marking in the first measure and includes fingering numbers (3, 5, 1, 2) above the notes.

The fourth system of musical notation consists of five measures. The treble clef staff continues the sixteenth-note melody. The bass clef staff has a 'ff' (fortissimo) dynamic marking in the third measure and an 'f' (forte) dynamic marking in the fourth measure.

The fifth system of musical notation consists of five measures. The treble clef staff features a melody with slurs and accents. The bass clef staff has a sustained bass line with slurs and accents.



The musical score consists of five systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements:

- System 1:** Treble staff starts with a whole note chord, followed by a rest. Bass staff has a continuous eighth-note accompaniment. Dynamic markings: *pp* and *expressif*.
- System 2:** Treble staff has a half note, then a quarter note. Bass staff continues the eighth-note accompaniment. Dynamic markings: *ppp* and *m.d.*
- System 3:** Treble staff has a half note, then a quarter note. Bass staff continues the eighth-note accompaniment. Dynamic markings: *m.g.* and *m.d.*
- System 4:** Treble staff has a half note, then a quarter note. Bass staff continues the eighth-note accompaniment. Dynamic markings: *pp* *très expressif* and *p*
- System 5:** Treble staff has a half note, then a quarter note. Bass staff continues the eighth-note accompaniment. Dynamic markings: *pp* *très expressif* and *p*



First system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes at the end. The bass staff features a series of chords, with a dynamic marking of *p* (piano) and an accent mark.

Second system of musical notation. The treble staff continues the melodic line. The bass staff continues the chordal accompaniment.

Third system of musical notation. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a melodic line. Dynamic markings include *pp m.d.* (pianissimo mezzo-dolce), *en dehors et expressif*, and *m.g.* (mezzo-giochi).

Fourth system of musical notation. The treble staff features a complex melodic line with many beamed notes. The bass staff has a melodic line.

Fifth system of musical notation. The treble staff continues the complex melodic line. The bass staff has a melodic line. A dynamic marking of *mf* (mezzo-forte) is present. A dashed line with the number 8 is above the treble staff.



First system of musical notation. The treble staff features a melodic line with eighth-note patterns, marked with a piano (*p*) dynamic. A dashed line with the number 8 indicates an octave. The bass staff provides a harmonic accompaniment with sustained notes. The system concludes with a forte (*f*) dynamic marking.

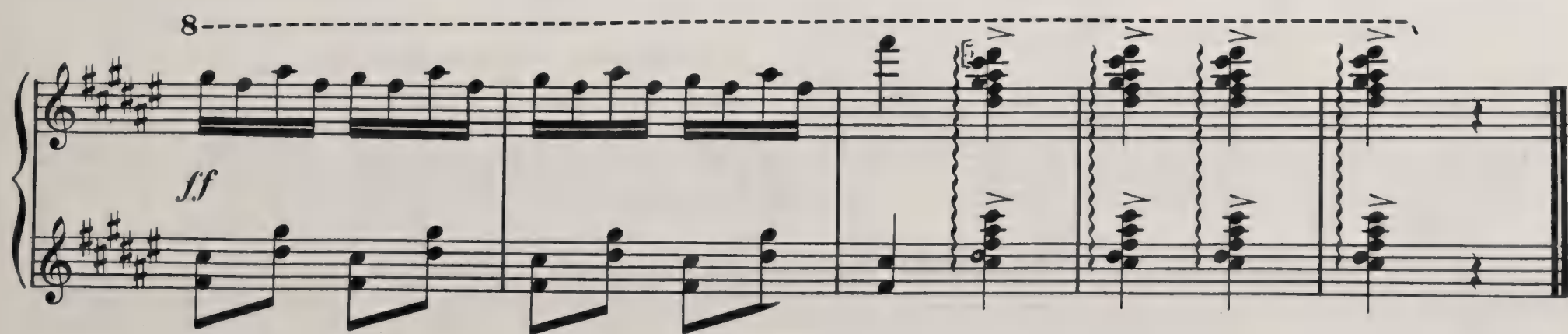
Second system of musical notation. The treble staff includes triplet markings (1, 2, 3) and an octave sign (8). Dynamics alternate between piano (*p*) and forte (*f*). The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff has a melodic line with a piano (*pp*) dynamic marking. The bass staff features a rhythmic accompaniment with eighth notes.

Fourth system of musical notation. The treble staff shows a melodic line with a piano (*p*) dynamic. The bass staff has a harmonic accompaniment with sustained notes.

Fifth system of musical notation. The treble staff features a melodic line with a mezzo-forte (*mf*) dynamic. The bass staff provides a harmonic accompaniment with sustained notes.







## IV. - Les entretiens de la Belle et de la Bête

— « Quand je pense à votre bon cœur, vous ne me paraissez pas si laid. » — « Oh ! dame oui ! j'ai le cœur bon, mais je suis un monstre. » — « Il y a bien des hommes qui sont plus monstres que vous. » — « Si j'avais de l'esprit je vous ferais un grand compliment pour vous remercier, mais je ne suis qu'une bête. »

.....  
 ... « La Belle, voulez-vous être ma femme ? » — « Non, la Bête ! ... »

.....  
 — « Je meurs content puisque j'ai le plaisir de vous revoir encore une fois. » — « Non, ma chère Bête, vous ne mourrez pas : vous vivrez pour devenir mon époux ! ... La Bête avait disparu et elle ne vit plus à ses pieds qu'un prince plus beau que l'Amour qui la remerciait d'avoir fini son enchantement. (M<sup>me</sup> Leprince de Beaumont). »

Mouv<sup>t</sup> de Valse très modéré  $\text{♩} = 50$

PIANO *pp* *doux et expressif* *m.d.*

*m.g.* *pp* *m.d.* *m.g.*



*très court*

*pp* *ppp*

*pp* *Sourdine*

*p* *un peu en dehors*

*pp* *mf*

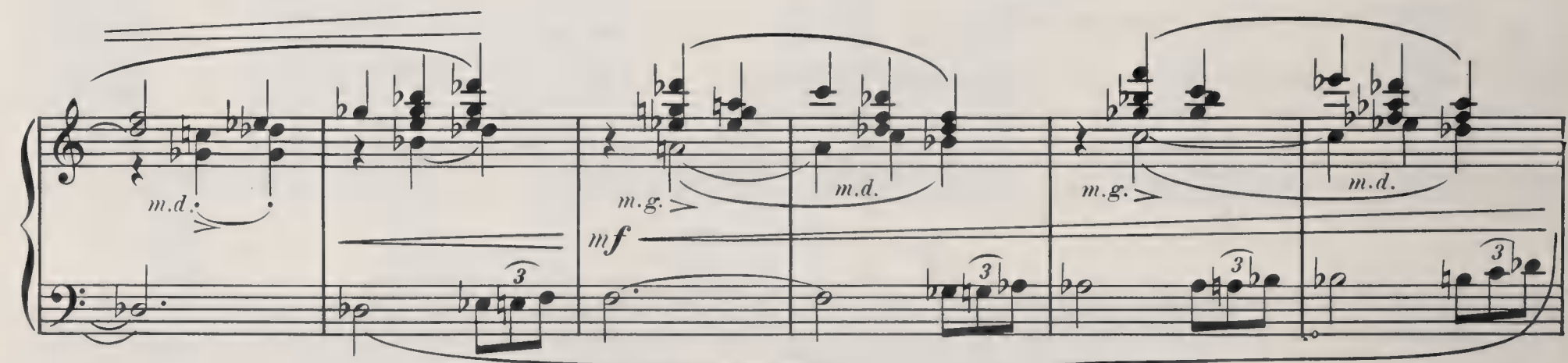
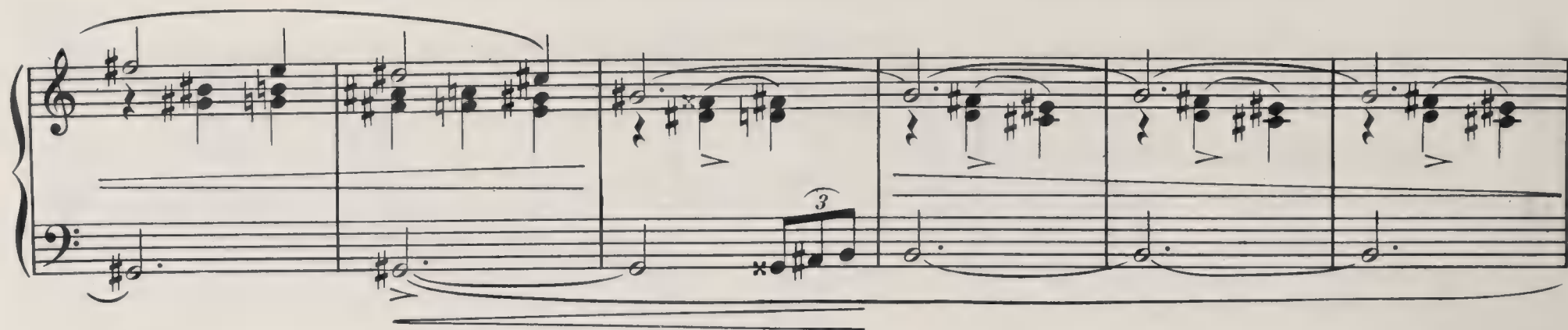
*p*

*très expressif*

*pp* *p*

*pp*







First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a triplet of eighth notes. The system concludes with a fermata over the final notes.

Second system of musical notation. The treble staff includes a triplet of eighth notes and a dynamic marking of *m.g.* (mezzo-giochi). The bass staff features a triplet of eighth notes and a dynamic marking of *pp m.d.* (pianissimo mezzo-dolce).

Third system of musical notation. The treble staff contains a triplet of eighth notes. The bass staff features a triplet of eighth notes and a dynamic marking of *p* (piano).

Fourth system of musical notation. The treble staff includes a dynamic marking of *m.d.* (mezzo-dolce). The bass staff features a dynamic marking of *f m.g.* (forte mezzo-giochi) and a triplet of eighth notes.

Animez                      peu                      à                      peu

Fifth system of musical notation, corresponding to the lyrics "Animez peu à peu". The treble staff contains a triplet of eighth notes. The bass staff features a triplet of eighth notes and a dynamic marking of *f* (forte).



Vif

ff

glissando

pp

1<sup>er</sup> Mouvt

pp très expressif

p

Rall.

Presque lent

pp

p expressif et en dehors

Rall.

ppp

Red.

\*



## V. - Le jardin féérique

Lent et grave ♩ = 56

PIANO

The first system of musical notation is in 3/4 time. It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody starts with a *pp* (pianissimo) dynamic and includes markings for *poco* (a little) and *cresc.* (crescendo). The system concludes with a *p* (piano) dynamic marking.

The second system continues the piano introduction, showing further development of the melody and bass line with various phrasing slurs and dynamic markings.

The third system includes the instruction *en dehors* (out of the key) in the left hand, accompanied by *pp* and *p* dynamic markings.

The fourth system features a melodic line in the right hand with a *p* dynamic marking, and a bass line with *pp* markings. A dashed line with the number 8 indicates a repeat or continuation.

The fifth system is marked *expressif* (expressive) and *mf* (mezzo-forte). It contains several triplet markings (3) and a first ending bracket labeled 1. A dashed line with the number 8 is also present.



*p* *pp* *pp*

*f*

*pp* *poco cresc.* *p*

*arpéger le moins possible*

*glissando* *ff*

*m.d.*



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# Œuvres de MAURICE RAVEL

## Piano à 2 mains

- Adagio du Concerto**, par G. Samazeuilh.  
**Adélaïde ou le Langage des Fleurs** . . .  
 (Valse nobles et sentimentales)  
**Berceuse sur le nom de Fauré** . . .  
**Bolero**, transcrit par R. Branga . . .  
**Concerto** . . .  
**Daphnis et Chloé**, ballet en 3 tableaux .  
 — Fragments symphoniques : Nocturne, Interlude, Danse guerrière, par l'auteur . . .  
 — Danse gracieuse et légère de Daphnis (1<sup>re</sup> partie), par l'auteur . . .  
 — Scène de Daphnis et Chloé (3<sup>e</sup> partie), par l'auteur . . .  
**L'Enfant et les Sortilèges** :  
*Five o'clock*, fox-trot . . .  
*Five o'clock*, fox-trot, fantaisie par Gil Marchex . . .  
 Valses (Danse des Rainettes, danse des Libellules et des Sphinx) . . .  
**Gaspard de la nuit**. Trois poèmes d'après Aloysius Bertrand.  
*Ondine* . . .  
*Le Gibet* . . .  
*Scarbo* . . .  
 Les trois réunis en recueil . . .  
**L'Heure Espagnole**, fantaisie par L. Roques  
**Introduction et Allegro**, avec Quatuor à cordes, Flûte et Clarinette, transcrip.  
**Kaddisch**, extrait des Mélodies Hébraïques.  
 Transcription par A. Ziloti . . .  
**Ma Mère l'Oye**, ballet en 1 acte avec le scénario réduit par J. Charlot, *Partition*  
**Danse du Rouet**, extrait . . .  
**Ma Mère l'Oye**, 5 pièces enfantines, transcription par J. Charlot.  
 1. *Pavane de la Belle au Bois dormant*.  
 2. *Petit Poucet* . . .  
 3. *Laideronnette, impératrice des pagodes* . . .  
 4. *Les entretiens de la Belle et de la Bête*  
 5. *Le jardin féérique* . . .  
 En recueil . . .  
**Menuet**, sur le nom d'Haydn . . .  
**Menuet**, extrait du *Tombeau de Couperin*  
**Prélude** . . .  
**Quatuor à cordes en fa**, transcrit . . .  
**Rapsodie Espagnole**, N° 3, Habanera, transcription par J. Charlot. . . .  
**Rigaudon**, extrait du *Tombeau de Couperin*  
**Sonatine** . . .  
**Menuet**, extrait de la *Sonatine* . . .  
**Toccata**, extraite du *Tombeau de Couperin*  
**Le Tombeau de Couperin**. *Prélude*, *Fugue*, *Forlane*, *Rigaudon*, *Menuet*, *Toccata* . . .  
**La Valse**, poème chorégraphique . . .  
**Valses nobles et sentimentales** . . .

## Piano à 4 mains

- Berceuse**, sur le nom de Fauré . . .  
**Bolero**, transcription par l'auteur . . .  
**Daphnis et Chloé**, fragments symphoniques, 1<sup>re</sup> série :  
 Nocturne, Interlude, Danse guerrière, transcription . . .  
 2<sup>e</sup> série : *Lever du jour*, *Pantomime*, *Danse générale* (L. Roques) . . .

## Piano à 4 mains (suite)

- L'Enfant et les Sortilèges** :  
*Five o'clock*, fox-trot . . .  
 Valses : *Danse des Rainettes*, *danse des Libellules et des Sphinx* . . .  
**L'Heure Espagnole**, fantaisie par L. Roques  
**Introduction et Allegro**, transcrit . . .  
**Ma Mère l'Oye**, 5 pièces enfantines . . .  
 1. *Pavane de la Belle au bois dormant*  
 2. *Petit Poucet* . . .  
 3. *Laideronnette, impératrice des pagodes* . . .  
 4. *Les entretiens de la Belle et de la Bête*  
 5. *Le jardin féérique* . . .  
**Ma Mère l'Oye**, prélude et danse du rouet, par Lucien Garban . . .  
**Menuet**, sur le nom d'Haydn, transcrip.  
**Menuet**, extrait de la *Sonatine*, transcrip.  
**Quatuor à cordes**, en *fa*, transcription . . .  
**Rapsodie espagnole** . . .  
**Le Tombeau de Couperin**, transcription par L. Garban . . .  
**Trio**, transcrit par L. Garban . . .  
**Valses nobles et sentimentales**, transcription par L. Garban . . .  
**La Valse**, poème chorégraphique . . .

## 2 Pianos à 4 mains

- Bolero**, par l'auteur . . .  
**Concerto** . . .  
**Daphnis et Chloé**, fragments symphoniques, 1<sup>re</sup> série : *Nocturne*, *Interlude*, *Danse guerrière*. Transcription. Il faut pour l'exécution 2 exemplaires. Chaque  
 Fragments symphoniques : 2<sup>e</sup> série : *Lever du jour*, *Pantomime*, *Danse générale*, par L. Garban. 2 exemplaires, chaque  
**Introduction et Allegro** pour harpe avec accompagnement d'orchestre, transcrit par l'auteur . . .  
**Ma Mère l'Oye**, 5 pièces enfantines. Transcription . . .  
**Quatuor à cordes**, transcrit par L. Garban  
**Rapsodie espagnole** . . .  
**La Valse**, poème chorégraphique . . .

## Piano et Violon

- Adagio du Concerto**, par G. Samazeuilh.  
**Berceuse**, sur le nom de Fauré . . .  
**Kaddisch**, transcription par L. Garban . . .  
**Ma Mère l'Oye**. Extraits :  
 1. *Pavane de la Belle au bois dormant* transcrite par L. Garban . . .  
 2. *Le petit Poucet*, trans. par L. Garban  
**Menuet**, extrait de la *Sonatine*, transcrit par L. Roques . . .  
**Menuet**, extrait du *Tombeau de Couperin*, transcription par S. Dushkin . . .  
**Pastourelle**, extraite de *L'Enfant et les Sortilèges*, arrangée par S. Dushkin . . .  
**Pavane de la Belle au bois dormant**, transcription par Paul Lemaître . . .  
**Rigaudon**, extrait du *Tombeau de Couperin*, transcription par S. Dushkin . . .  
**Sonate** . . .  
**Tzigane**, Rapsodie de Concert . . .

## Piano et Violoncelle

- Berceuse** sur le nom de Fauré . . .  
**Malaguena**, extrait de la *Rapsodie espagnole*  
**Menuet**, extrait de la *Sonatine*, transcrit.  
**Menuet**, extrait du *Tombeau de Couperin*  
**Pavane de la Belle au bois dormant** . . .

## Piano et Flûte

- Berceuse** sur le nom de Fauré . . .  
**Ma Mère l'Oye**, pièces enfantines.  
 1. *Pavane de la Belle au bois dormant*, transcrite par L. Roques . . .  
 2. *Petit Poucet*, transcrit par L. Roques  
**Menuet**, extrait de la *Sonatine*, transcrit par L. Roques . . .

## Piano et Saxophone-Alto (mi b)

- L'Enfant et les Sortilèges** : *Five o'clock*, fox-trot. Transcrit par Viard . . .

## Piano, Violon et Violoncelle

- Trio en la mineur** . . .

## Quatuors

- Quatuor à cordes**. Partition de poche in-16  
 Parties séparées . . .

## Violon et Violoncelle

- Sonate** . . .

## Violon et Luthéal

- Tzigane**, Rapsodie de Concert . . .

## Harpe

- Introduction et Allegro** pour harpe à pédales avec accompagnement de Quatuor à cordes, Flûte et Clarinette.  
 Harpe solo, p<sup>r</sup> l'exécution avec orchestre .  
 Partition d'orchestre . . .  
 Partition d'orchestre in-16 . . .  
 Parties d'orchestre . . .  
 Chaque partie supplémentaire . . .  
 Harpe et Piano . . .

## Orgue à pédales

- Petite Pastorale** (extraite de *Ma Mère l'Oye*, n° 2), trans. par G. Choissel . . .  
**Six Pièces**, transcriptions . . .  
 1. *Le Jardin Féérique*, extrait de *Ma Mère l'Oye*.  
 2. *Menuet de la Sonatine*. — 3. *Pavane de la Belle au Bois dormant*, extrait de *Ma Mère l'Oye*.  
 — 4. *Petite Pastorale*, *Le Petit Poucet*, extraits de *Ma Mère l'Oye*. — 5. *Andante du Quatuor*. — 6. *Pastorale du Trio*.

## Orphéal

- Petit Poucet**, extrait de *Ma Mère l'Oye* . . .



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- Op. 9. Requiem
- Parties de Chœurs

Pie Jesu, extrait du Requiem (Violoncelle ad. lib.)

### ORCHESTRE :

- Op. 6. Trois danses. n° 1 Divertissement  
Partition et Parties d'Orch.
- n° 2 Danse lente  
Partition et Parties d'Orch.
- n° 3 Tambourin  
Partition et Parties d'Orch.
- LES TROIS RÉUNIES :  
Partition et Parties d'Orch.

Op. 8. Scherzo. Partition d'Orchestre  
Partition in-16  
Matériel d'Orchestre (en location)

Op. 9 Requiem, Soli, Chœurs, Orchestre et Orgue  
Matériel d'Orchestre (en location)

## HENRI DUTILLEUX

### PIANO :

Sonate

### CHANT et PIANO :

- L'Anneau du Roi. Scène lyrique.
- La Geole, pour Baryton ou Mezzo-soprano  
— — Accp<sup>t</sup> d'Orch. (en location)
- Quatre Mélodies pour Baryton ou Mezzo-soprano
- 1. Féerie au clair de lune
- 2. Pour une amie perdue
- 2<sup>bis</sup> — transcrip. p<sup>r</sup> ténor ou Sop.
- 3. Regards sur l'infini
- 4. Fantasio,  
— accomp<sup>t</sup> d'Orchestre (en location)

### ORCHESTRE :

Danse Fantastique, Matériel d'orchestre (en location)

## JEAN HUBEAU

### PIANO :

Concerto Héroïque, réduction par l'Auteur  
Accomp<sup>t</sup> d'Orchestre (en location)  
Variations

### PIANO et VIOLON :

Concerto en do majeur  
Accomp<sup>t</sup> d'Orchestre (en location)  
Sonate en ut mineur

### DEUX VIOLONS :

Sonatine Caprice

### PIANO et TROMPETTE CHROMATIQUE :

Sonate, pour trompette chromatique en ut  
— — — en si b

## ANDRÉ JOLIVET

### PIANO :

Etude sur des modes antiques  
Cinq Danses Rituelles :  
A. Danse initiatique.- B. Danse du héros.- C. Danse nuptiale.- D. Danse du rapt.- E. Danse funèbre.  
Accomp<sup>t</sup> d'Orchestre (en location)

### CHANT et PIANO :

Les trois plaintes du soldat :  
1. La plainte du soldat vaincu. 2. La complainte du pont de Gien. 3. La complainte à Dieu  
Accomp<sup>t</sup> d'Orchestre (en location)

### VOIX, COR ANGLAIS, VIOLON<sup>celle</sup> et HARPE

Suite liturgique. Partition et Parties

### PIANO et VIOLONCELLE :

Nocturne

### TROMPETTE et PIANO :

Concertino  
Accomp<sup>t</sup> d'Orchestre (en location)

## CLAUDE PASCAL

### PIANO :

L'Album de Lisette et Poulot, 12 morceaux. Exercices assez faciles.

### PIANO et VIOLON :

Sonate

### SAXOPHONE ALTO en mi b et PIANO :

Sonatine

### DEUX VIOLONS, ALTO et VIOLONCELLE :

Quatuor. Partition in-16  
Parties séparées

### INSTRUMENTS à VENT :

Octuor. 2 Flûtes, Hautbois, Clarinette si b, 2 Bassons,  
Cor en fa, Trompette en ut.  
Partition in-16  
Parties d'Instruments

### CHANT et PIANO :

La Farce du Contrebandier. Scène lyrique  
Matériel d'Orchestre (en location)

## PIERRE SANCAN

### PIANO :

Berceuse  
Caprice Romantique (main gauche seule)  
Mouvement  
Pièces enfantines :  
Petite valse. Le Cirque au village, La Chasse aux papillons. Accordéon. Berceuse de Noël. Le soldat joyeux.  
Toccata

### PIANO et FLUTE :

Sonatine

### CHANT et PIANO :

Trois Impressions :  
1. Entends contre les vieux piliers, l'eau vive  
2. C'est la pluie douce, dans les feuilles  
3. La ronde









